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DOLLY VARDEN

COMIC OPERA
in Two Acts.

Book and Lyrics by

STANISLAUS STANGÉ

MUSIC BY

JULIAN EDWARDS.

Vocal Score.

Price \$2.00 net.
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DOLLY VARDEN

Comic Opera in Two Acts.

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STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

CAST OF CHARACTERS.

Captain Richard Belville, an English officer

Captain Horace Harcourt, of the English Navy

Lord Gayspark, a London exquisite

Jack Fairfax, Dolly's guardian

Lieut. Marlow } of the English Navy {
Lieut. Craggsby }

Dolly Varden

Letitia Fairfax, a London belle

Lady Lucette, } Ladies of Fashion {
Lady Alice, }

Court Ladies, Belles and Beaux of London, Naval Officers, etc., by members of the company.

Period — 1730.

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Prelude.

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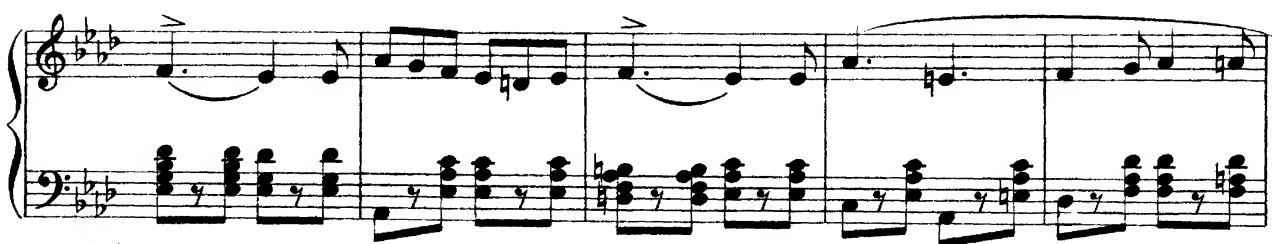
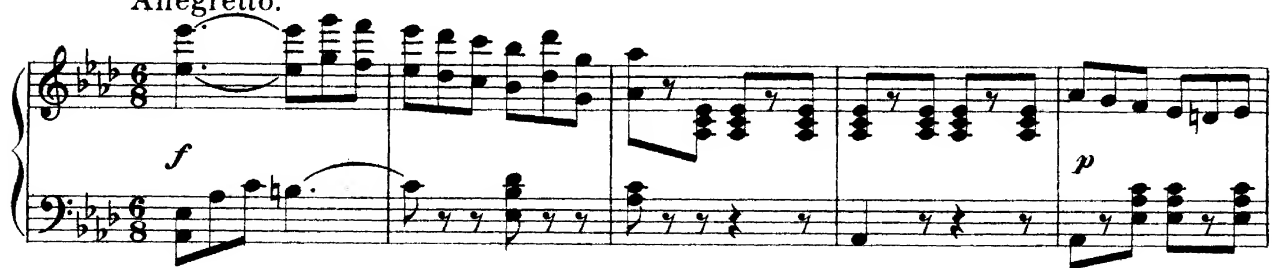
Tempo di Marcia.

Piano. *ff*

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Allegretto.



A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The piano part features a prominent bass line with eighth notes and chords, and a melody in the right hand. The voice part has a melody with eighth and quarter notes. The score is divided into five measures.

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a variety of musical notations, including eighth notes, quarter notes, and chords. There are also dynamic markings like 'p' (piano) and 'f' (forte), and a crescendo hairpin. The score is divided into measures by vertical bar lines.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line is primarily composed of quarter notes. The score is divided into four measures by vertical bar lines. The first three measures end with a repeat sign, and the fourth measure ends with a double bar line. The title 'The Rose Tree' is written in a decorative, stylized font at the bottom of the page.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter note and an eighth note. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is presented in a single system with five measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a melody with a long note at the end. The bass staff has a bass line with a long note at the end. The key signature is one flat (B-flat) and the time signature is 4/4.



Introduction.

"Swing, my Pretty One, Swing."

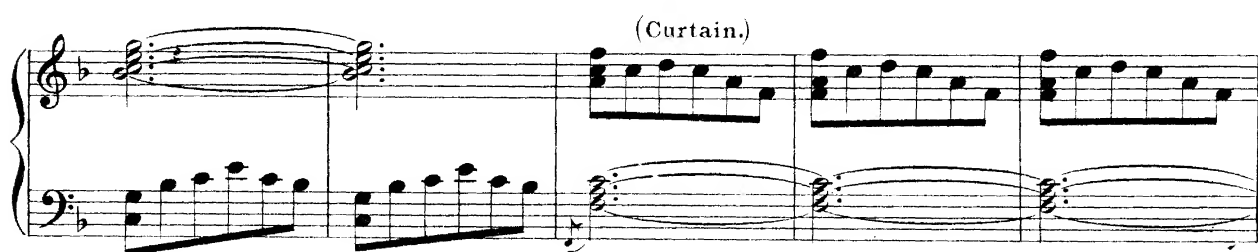
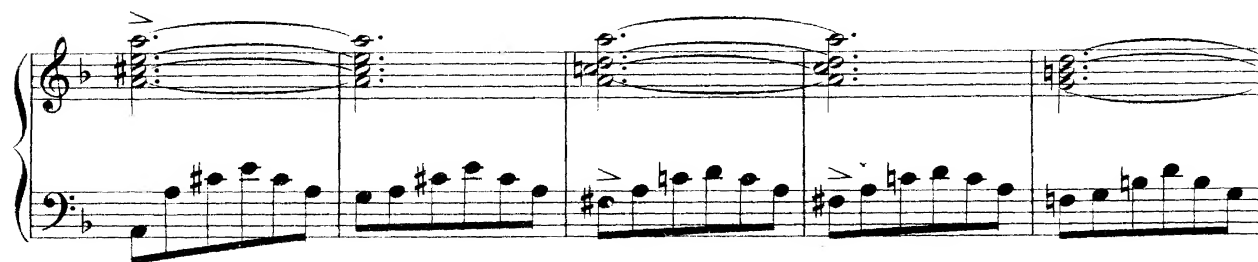
Nº 1.

Lord Gayspark, Lucette, Alice and Female Chorus.

Allegretto.

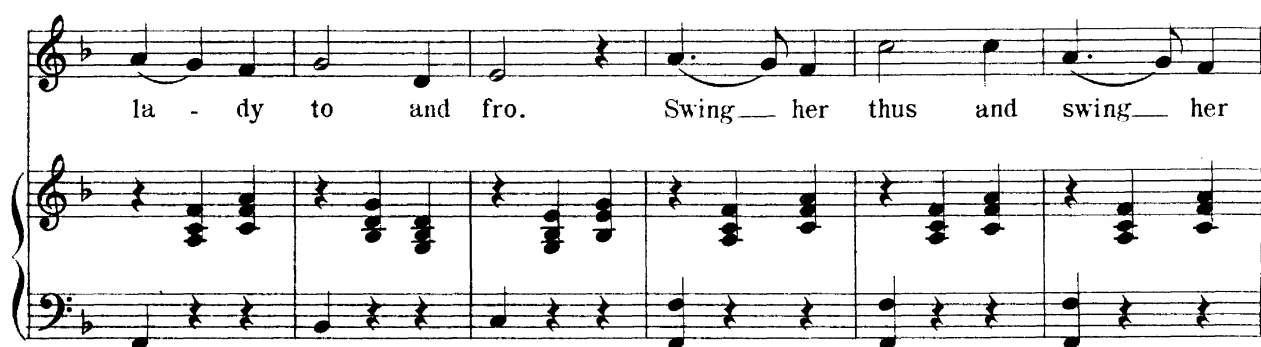
Piano. *ff*

The musical score is written for piano and consists of five systems. The first system is marked 'Piano. ff' and 'Allegretto.' The time signature is 3/4 and the key signature has one flat (B-flat major). The melody is in the right hand, and the bass line is in the left hand. The score includes various musical notations such as chords, single notes, and slurs.





LORD GAYSPARK.



Swing her low— and swing her high, Swing my la - dy

The first system of the musical score. The vocal line is in G major (one flat) and 4/4 time. It features a melody with a long note on 'low' and a slur over 'high'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

to'ard the sky, While I sing this lul - la - by:

The second system of the musical score. The vocal line continues the melody. The piano accompaniment features a more active bass line with eighth notes.

Swing, my pret - ty one swing. ——— Lul - la - by,

The third system of the musical score. The vocal line has a long rest after 'swing.' followed by 'Lul - la - by,'. The piano accompaniment continues with a steady bass line.

lul - la - by, lul - la, lul - la, lul - la - by.

The fourth system of the musical score. The vocal line repeats the 'lul - la - by' phrase. The piano accompaniment features a more active bass line with eighth notes.

Lul - la - by, Lul - la - by. Swing,

The first system of the musical score. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "Lul - la - by, Lul - la - by. Swing,". The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one flat. The melody is simple, with the vocal line having a few rests. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble.

swing, my pret - ty one, swing

The second system of the musical score. The vocal line continues with the lyrics "swing, my pret - ty one, swing". The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble. The system ends with a fermata over the final note of the vocal line.

(Dialogue.)

The third system of the musical score. It is a piano solo section labeled "(Dialogue.)". The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble. The system ends with a fermata over the final note of the piano solo.

The fourth system of the musical score. It is a piano solo section. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble. The system ends with a fermata over the final note of the piano solo.

The fifth system of the musical score. It is a piano solo section. The piano accompaniment continues with the same eighth-note pattern in the bass and chords in the treble. The system ends with a fermata over the final note of the piano solo.

Swing, swing, swing, swing, Swing, my pret - ty one,

swing, Swing, swing, swing,

Swing, my pret - ty one, swing. While you

swing, I will sing. Swing, swing,

Swing! _____ Swing, my pret - ty one, swing, my

pret - ty one, swing. swing, swing! _____

CHORUS.

LUCETTE and SOP'S.
ALICE and ALTOS.

Swing, swing, swing, swing, Swing my pret - ty one,

swing _____ Swing, swing, swing, swing, swing, oh swing

Swing, my pret - ty one, swing. While you swing,

The first system of the musical score. The vocal line (treble clef) has a key signature of one flat and a 4/4 time signature. The lyrics are "Swing, my pret - ty one, swing." followed by a measure rest, then "While you swing,". The piano accompaniment (grand staff) features a steady eighth-note bass line and chords in the right hand.

I will sing, Swing, swing, swing! Swing, my

The second system of the musical score. The vocal line continues with the lyrics "I will sing, Swing, swing, swing!" followed by a measure rest, then "Swing, my". The piano accompaniment continues with the same rhythmic pattern.

pret - ty one, swing, my pret - ty one, swing, swing, swing!

The third system of the musical score. The vocal line concludes with the lyrics "pret - ty one, swing, my pret - ty one, swing, swing, swing!". The piano accompaniment concludes with a final chord in the right hand and a sustained bass line.

GAYSPARK: "Wait ladies, wait, my muse still labors and thus she is delivered."

pp

Swing— and sing, and

sing— and swing, Swing my la - dy while I sing.

Like— a bird up - on— the wing. Swing, my pret - ty one,

swing. ——— Swing her here, and swing her there,

Swing, my la - dy ev' - ry - where. Gad, this is a

swing-ing air! Swing, my pret - ty one, swing! ———

LUCETTE and SOP'S.
Swing, swing, swing, swing, Swing, my pret - ty one,
ALICE and ALTOS.

CHORUS.

ff

swing. ——— Swing, swing, swing, swing,
 swing — oh, swing.

swing. my pret - ty one swing. ——— While you swing,

LUCETTE.

I will sing, Swing, swing, swing. ———

ALICE.

CHORUS.

I will sing, Swing, swing, swing. ———

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

Swing, my pret - ty one, swing, my pret - ty one, swing, swing,

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "Swing, my pret - ty one, swing, my pret - ty one, swing, swing,". The piano accompaniment features a melody in the right hand and chords in the left hand.

swing! _____ While _____ you swing, _____

Swing, _____ swing, _____

swing! _____ Swing, _____ swing, _____

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts have lyrics: "swing! _____ While _____ you swing, _____" and "Swing, _____ swing, _____". The piano accompaniment features a melody in the right hand and chords in the left hand.

First system:

Vocal line: I will sing, I will

Piano accompaniment: Swing, Swing, Swing

Second system:

Vocal line: sing,

Piano accompaniment: Swing, Swing

Third system:

Vocal line: (no lyrics)

Piano accompaniment: (no lyrics)

Fourth system:

Vocal line: (no lyrics)

Piano accompaniment: (no lyrics)

The score is written in 4/4 time with a key signature of one flat (B-flat). The vocal part consists of two staves. The piano part consists of two staves. The lyrics are: "I will sing, I will Swing, Swing, Swing, sing, Swing, Swing". The piano part features a steady eighth-note bass line and chords in the right hand. The fourth system includes a forte (*ff*) dynamic marking.

Ah! Ah!

While you swing, I

While you swing, I

The first system of the musical score, measures 1-4. It features a vocal line with lyrics 'Ah! Ah!', a vocal line with lyrics 'While you swing, I', and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a slur over measures 1-2 and a slur over measures 3-4. The bass staff has a rhythmic line with eighth notes.

Ah!

will sing. Swing, swing,

will sing. Swing, swing,

The second system of the musical score, measures 5-8. It features a vocal line with lyrics 'Ah!', a vocal line with lyrics 'will sing. Swing, swing,', and a piano accompaniment. The piano part consists of a treble and bass staff. The treble staff has a melodic line with a slur over measures 5-6 and a slur over measures 7-8. The bass staff has a rhythmic line with eighth notes.

Swing, — my pret - ty one, swing, — my — pret - ty one,

Swing — Swing, my pret - ty one, swing. —

swing, — swing, — swing! —

Swing, my pret - ty one, swing — swing!

rit.

a tempo.

ff a tempo.

accel.

The musical score is written for voice and piano. It consists of six systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment. The sixth system has two vocal staves and a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

No 2.

A Song of Expense.

DUETT.

Lucette, Alice and Female Chorus.

Moderato.

Voice.

(LUCETTE.) 1. When the Spring is laugh-ing and
(ALICE.) 2. In the chil - ly Au-tumn, when

Piano.

mf *ff* *p*

smil-ing on the earth — Men re-gard our spring bills with a - ny-thing but mirth.
leaves be-gin to fall, Re-pair-ing to the cit - y you'll find us one and all.

When the lit-tle bird-ies sing of the win-ter flown, We sing a song of ex - pense
Din - ing, win-ing, sup-ping and run-ning up the bills, We sing a song of ex - pense the

to the men we own. When the sun is shin-ing up in the sum-mer sky,
while your pock-et thrills. Hail the mer-ry win-ter ex-pen-sive is the sleigh,

Were the mer-ry maid-ens who make the mon-ey fly Way up in the moun-tains, or
Fur-red gown and seal skin, for which the men must pay! Where all things are ex-pen-sive you'll

down be-side the sea, We sing a song of ex-pense Where-ev-er we may be.
find us in the van, We sing a song of ex-pense all the year to man.

Allegretto.
LUCETTE.

Short girls! tall girls! Spring-time, sum-mer and fall girls.

ALICE.

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

dark girls! Sea-side, cit - y and park girls. Men will be robbed, 'til

they go a - bove — By the girls they love!

rit. *a tempo.*

rit. *p* *a tempo.*

LUCETTE.
Short girls! tall girls! Spring-time, sum-mer and fall girls!

ALICE.
Short girls! tall girls! Spring-time sum-mer and fall girls

CHORUS.
SOP.
Short girls! tall girls! Spring-time sum-mer and fall girls

ALTO.
Short girls! tall girls! Spring-time sum-mer and fall girls

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

Win - ter brings men no re-lief, From each pret - ty thief. — Fair girls!

dark girls! Sea - side, cit - y and park girls! Men will be robbed 'til

dark girls Sea - side, cit - y and park girls! Men will be robbed 'til

rit. *a tempo.* 1. 2. §

they go a - bove, — By the girls they love! — love! —

they go a - bove, — By the girls they love! — love! —

rit. *a tempo.* *pp*

DANCE.



No 3.

My Ship's the Girl For Me.

Harcourt and Chorus.

Moderato.

Piano.

f

p

 The piano introduction is in 2/4 time, key of B-flat major. It features a melody in the right hand and a supporting bass line in the left hand. The tempo is marked 'Moderato.' and the first measure is marked with a forte 'f' dynamic. The piece concludes with a piano 'p' dynamic.

HARCOURT. >

1. The sail - or's a Lo - tha - ri - o; his heart is all em -
 2. Each wom - an has her spe - cial charm, to me they're all en -

stacc.

 The vocal line for Harcourt begins with a melodic phrase. The piano accompaniment consists of chords in the right hand and a steady bass line in the left hand. The piano part includes a 'stacc.' (staccato) marking.

- brac - ing; He kiss - es ev - 'ry girl he's im - par - tial as can be. With
 tranc - ing; The maid - en who is young, and the wid - ow fat and fair. Their

fp

 The vocal line continues with the second line of the verse. The piano accompaniment remains consistent with the previous section, ending with a forte-piano 'fp' dynamic.

love the tar is la - den, each pret - ty lit - tle maid - en, May
 love is most de - li - cious, but this sail - or's too ju - di - cious, To

 The vocal line concludes with the third line of the verse. The piano accompaniment continues with the same harmonic support, ending on a final chord.

find a ten - der sweet-heart in the man who sails, who sails the sea.
bind him-self for ev - er to a dou - ble, dou - ble load of care.

The sail - or's loved in ev - 'ry clime, by girls in ev' - ry
I've oft - en loved a pret - ty girl a kiss a brief flir -

na - tion He has the best wher - ev - er he may land, The
ta - tion It nev - er last - - ed long - er than a day. Which

la - dies smile and flirt with him, Yes, girls of rank and sta - tion.
is I think a mat - ter for much self con - grat - u - la - tion.

rit.

But he's a sail-or so you un - der - stand. No maid - en fair do
 But then a sail-or loves and sails a - way.

rit. *mp*

I a-dore; my heart is light and free, Of all the girls on sea or shore, My

HARCOURT.
 ship's the girl for me.

LUCETTE with SOP.
 No maid-en fair does he a-dore, his heart is light and

ALICE with ALTOS.
 No maid-en fair does he a-dore, his heart is light and

TEN.
 No maid-en fair does he a-dore, his heart is light and

MARLOWE, CRAGSBY with BASS.
 No maid-en fair does he a-dore, his heart is light and

f

Of all the girls on sea or shore, My ship's the girl for me. —

free, My ship's the girl for me —

free, My ship's the girl for me —

2. ship's the girl for me. —

ship's the girl for me —

ship's the girl for me —

ff

4524

No 4. 'Tis Love That Most Enriches.
LETITIA.

Andante. LETITIA.

Voice. For wealth what cares the heart of youth, 'Tis
What pow - er lies with in a kiss, The

Piano. *f* *p*

love that most en - rich - es There's noth - ing half so sweet for-sooth, There's
whole world dis - ar - rang - ing No gold could ev - er compass this

noth - ing so be - witch - es. When heart meets heart and love doth live, What
States and Em - pires chang - ing In ev - 'ry land in ev - 'ry clime, Love

need of gold - en treas - ure? When heart meets heart and love doth love, What
rules with - out en - deav - or, In ev - 'ry land, in ev - 'ry clime, Love

cresc.

need of gold - en treas - ure? For love will noth - ing
rules with - out en - deav - or. From Eve to Cle - o -

dim.

ask nor give, But love in e - qual meas - ure. Ah! From
pa - tra's time, From then, till now, for - ev - er.

dim.

Brillante.

days of old, The gods of gold, Were ev - er mis - 'ry bring - ing, But

mf

love he comes with fife and drums And sets your heart a - sing - ing The

gods were ev - er mis - 'ry bring - ing, But

love he comes with fife and drums, And sets your heart a - sing - ing.

sets your heart a - sing - ing.

No 5.

Dolly Varden.

DICK.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Allegretto moderato.

Voice. DICK.

Piano. In
Ill

f *p*

me — be — hold — a lov — er, Whose sweethearts un — der cov — er, For
fol — low her — for — ev — er, I'll nev — er leave her, nev — er, Some —

days I've fol — lowed her thro' ev — 'ry street — I'll
day a — lone with her I hope to meet. — The

swear she's young and pret — ty The sweet — est in — the cit — — y
way that I — shall know her, My eyes I'll sly — ly low — — er

Tho' I've on - ly seen her an - kles and her feet. She is
Till they rest up on her an - kles and her feet. She is

charm - ing, she is fair, — With a wealth of gold - en hair; — I'm as
love - ly, she is true, — She has eyes of gray - ish blue; —

sure of that as I am sure of sin - - ning 'Cause her

an - kles wond'rous trim — And her feet are small and slim Such an

end - ing means a beau - ti - ful _ be - gin - - - ning Ah!

Dain - ty Dol - ly, Dol - ly Var - den, Fra-grant as _ a sum-mer gar - den.

She walked in-to my heart, From there she'll ne'er de-part, My life would be com-pletewith

rit. *a tempo*
Dol - ly near. Oh! Dain - ty Dol - ly, Dol - ly Var - den, Fra-grant as _ a

sum-mer gar-den. Much sweeter than the rose No fair-er flow-er grows. Oh!

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

how I love you dainty Dol-ly dear, Dol - ly Var-den, Dol - ly Var-den, Oh!

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a more active bass line with eighth notes.

how ——— I love you dain-ty Dol - ly dear. —

This system contains the third and fourth staves of music. The vocal line has a long note followed by a rest. The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

pp

This system contains the fifth and sixth staves of music. The vocal line is mostly rests. The piano accompaniment ends with a dynamic marking of *pp* (pianissimo) in the right hand.

I'm Whirling, Twirling.

(An Aural Misunderstanding.)

No 6.

TRIO.

Dolly Varden, Dick Bellville and Squire Fairfax.

Allegro vivace. DICK.

Voice. What an aw - ful, aw - ful

Piano. *ff* *pp stacc.*

pit - y, That a maid - en young and pret - ty, Should suf - fer such a ter - ri - ble af -

DOLLY.

Lost to him each say - ing wit - ty, All the scan - dal of the

flic - - tion.

cit - y, But hell nev - er, nev - er meet with con - tra - dic - tion.
DICK.
I could

nev - er whis - per low, But my lungs would strong - er grow, With each and

DOLLY.
I could hold his hand all day, But to
ev - 'ry con - ver - sa - - - tion.

speak I'd not es - say, Si - lent sit, with - out an ex - cla - ma -

tion.
FAIRFAX.

Dis - o - be - dience, Mis - tress Dol - ly, Makes your guard - ian mel - an -

chol - y, If you don't o - bey you'll break his lov - ing heart — I am

fp

feel - ing far from jol - ly! To pro - voke me, Sir, is fol - ly If you

DOLLY.

I'm

want to live you'd bet - ter now de - part. —

Allegretto. DOLLY.

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Somethings the mat - ter with me in - side.

DICK.
I'm

mf

DOLLY
I'm

DICK
danc - ing, pranc - ing pranc - ing, danc - ing, Long - ing for Dol - ly to be my bride. I'm

FAIRFAX.
I'm

whirl - ing, whirl - ing, twirl - ing. I'm whirl - ing, twirl - ing, twirl - ing! There's

danc - ing, danc - ing, pranc - ing. I'm danc - ing, danc - ing, pranc - ing! I'm

ag - ing, rag - ing, ag - ing. I'm ra - ing, ag - ing, rag - ing! Ere

cresc.

some-thing. the mat-ter, the mat-ter, the mat-ter with me in - side!

long-ing for Dol-ly to be my bride, to be my bride!

he came here I wish he had died, had died, had died!

DOLLY.

To con-verse with him, pro -

f *pp*

vok - ing, He'd not know when you were jok - ing, Which would, to me, be

just a tri - fle wear - - ing.

DICK.

If - you would a se - cret

tell her, You must take her to the cel-lar, Or with the world your

DOLLY.

Should he take you for a walk, How im-
con-fi-dence be shar-ing.

pos-si-ble to talk, To talk in man-ner con-fi-den-

tial.

DICK.

But where-in the need of speech, When your love's with-in your reach, Just

kiss her you'll find it more es - sen - - tial.

FAIRFAX.

For your hon - or I am

car - ing! Oh, pro - voke me not to swear - ing, If you don't do what I say, for this you'll

grieve. — Tho' your man - ner's rash and dar - ing, But for her you'd hard be

DOLLY.

I'm

far - ing, There'll be mur - der if at once you do not leave. —

whirl - ing, twirl - ing, twirl - ing, whirl - ing, Some - things the mat - ter with me in - side.
DICK.
I'm

mf

I'm
danc - ing, pranc - ing, pranc - ing, danc - ing! Long - ing for Dol - ly. to be my bride. I'm
I'm

whirl - ing, whirl - ing, twirl - ing! I'm whirl - ing, whirl - ing, twirl - ing! There's
danc - ing, danc - ing, pranc - ing! I'm danc - ing, danc - ing danc - ing! I'm
ag - ing, rag - ing, ag - ing! I'm ag - ing, rag - ing rag - ing! Ere

some thing the mat-ter, the mat-ter, the mat-ter with me in - side.
long - ing for Dol - ly to be my bride, to be my bride.
he came here, I wish he had died, had died, had died.

The first system of the score features three vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal staves.

ff

The second system of the score shows the piano accompaniment continuing. The right-hand part features a series of chords and a melodic line, while the left-hand part provides a steady bass line. The dynamic marking *ff* (fortissimo) is present at the beginning of the system.

The third system of the score continues the piano accompaniment. The right-hand part maintains the chordal texture with some melodic movement, and the left-hand part continues the bass line. The dynamic marking *ff* is not present in this system.

The fourth system of the score continues the piano accompaniment. The right-hand part features a series of chords and a melodic line, while the left-hand part provides a steady bass line. The dynamic marking *ff* is not present in this system.

The fifth system of the score continues the piano accompaniment. The right-hand part features a series of chords and a melodic line, while the left-hand part provides a steady bass line. The dynamic marking *ff* is not present in this system.

The Country Girl.

SONG.

No 7.

(Dolly and Female Chorus.)

Moderato. DOLLY.

Voice. *f* *pp*

Piano. *f* *pp*

I've lived my life 'mid
cows and hens. I've dear-ly loved
two lit-tle wrens. The folks I've met, such aw-ful frights!

ff *pp* *f*

I'll ne'er for-get the coun-try sights! But

now I'm here, I can't go out, Though I should love to trot a - bout.

Allegretto.

Ah! I'd real-ly like if it were fit, to run a - round the

DOLLY.

town a bit. I'd real-ly like, if it were fit, to run a - round the

SOP. and ALTO.

She'd real-ly like, if it were fit to run a - round the

cresc.

town a bit, I'd real-ly like, if it were fit, To run a - round the town a bit.

town a bit, She'd real-ly like, if it were fit, To run a - round the town a bit.

Tempo I.

No friends have I, I've
I nev - er went to

pp

lived a - lone,
a - ny school.

A boy - ish love I've nev - er known.
Though ig - nor - ant I'm not a fool.

Such rus - tic frumps the men I know,
Ex - per - i - ence is what I need,

ff *f*

I get the dumps be - fore they go. To
I'll quick - ly learn, I will in - deed. Then

rid my - self of coun - try dust, To rub a - way the rus - tic rust
turn me loose, and you will see, That pas - tures new a - gree with me.

Ah! _____ I'd real - ly like if it were fit, To run a - round the
Ah! _____

DOLLY.
town a bit. I'd real - ly like, if it were fit, To run a - round the town a bit. I'd
CHORUS.
She'd _____ She'd _____

real - ly like, if it were fit, To run a - round the town a bit.

This block contains the first system of a musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are written below the vocal line. Below the vocal line is a piano accompaniment consisting of two staves, treble and bass clef, with a key signature of two sharps. The piano part includes various chords and melodic lines.

DANCE (after 3d Verse.)

ff

This block contains the second system of a musical score, labeled "DANCE (after 3d Verse.)". It features a piano accompaniment consisting of two staves, treble and bass clef, with a key signature of two sharps. The piano part includes various chords and melodic lines. The first measure of the piano part is marked with the dynamic *ff* (fortissimo). The dance section consists of four measures, each with a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff contains a rhythmic accompaniment with chords and single notes.

What Love Means.

DUETT.

No 8.

(Dick and Dolly.)

Voice. *Andante.* DICK.
 Love means the birth of a
 Love means a pair of

Piano. *p*

strange new joy, A sad, sweet pain is its sole al - loy. A
 lan - guish-ing eyes; A ten - der smile, a temp - est of sighs, A

hap - pi - ness great is this love su - blime A pit - y it lasts such a
 fig - ure trim and a shoul - der white, A man and a maid and the

DOLLY.

Love is un-known to this maid - en breast Tho' her
How shall I know when this love is near,

ver - y short time.
shades of night.

The first system of the musical score for 'DOLLY.' consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

heart is filled with a vague un - rest, Thoughts of what is and what
Will it cre - ate a dis - turb - ance here? Some-thing is wrong a

The second system continues the vocal melody and piano accompaniment. The vocal line has a more complex rhythm with some dotted notes. The piano accompaniment maintains its eighth-note texture in the right hand.

might have been Dis - turb - ing her peace, pray what does it mean?
lump in my throat! Pray can you tell me what this does de - note.

Your

The third system concludes the piece. The vocal line ends with a half note and a quarter rest. The piano accompaniment features a final chord in the right hand. The system ends with a double bar line and a 3/4 time signature change.

Wak-ing fast.

heart is wak - ing, Your heart is wak - ing, to love at

The first system of the musical score is in 3/4 time and G major. It features a vocal melody with triplet markings and a piano accompaniment with dense chordal textures. The lyrics are: "Wak-ing fast. heart is wak - ing, Your heart is wak - ing, to love at".

Allegretto.

Love is a rol-lick-ing, frolick-ing knave; Love he is last.

The second system of the musical score is in 6/8 time and G major. It features a vocal melody with triplet markings and a piano accompaniment with a more rhythmic, staccato feel. The lyrics are: "Love is a rol-lick-ing, frolick-ing knave; Love he is last.".

mas - ter, man he is slave; Love is a ras - cal; Love is a thief! Love he is

The third system of the musical score is in 6/8 time and G major. It features a vocal melody with triplet markings and a piano accompaniment with a more rhythmic, staccato feel. The lyrics are: "mas - ter, man he is slave; Love is a ras - cal; Love is a thief! Love he is".

wick-ed, past all be - lief! Oh! Love! You can't be - have. You're a

roll - ick - ing, frolick - ing, Frolick - ing, roll - ick - ing, Naughti - est kind of a

knave. You're a roll - ick - ing, frolick - ing, Frolick - ing, roll - ick - ing,

1. 2.

Naught-i - est kind of a knave. knave.



ff



We Met in Lover's Lane.

No 9.

Lyric by
STANISLAUS STANGÉ

Music by
JULIAN EDWARDS.

Andante. FAIRFAX.

Voice. *I have wandered far and near, But the
There the birds sing strangely sweet, Fragrant*

Piano. *mf p*

*place I hold most dear, Is a lit - tle lane that leads down to the
flow - ers at your feet; There the sun - beams thro' the branch - es glint and*

*sea. ——— 'Neath the trees that line the way, Nod - ding
gleam. ——— Far a - bove the a - zure sky, How the*

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ros - es seemed to say: "Kiss your sweet-heart lad she's wait - ing here for
gold - en hours — fly When the heart of youth is lost in love's sweet

thee! There the southwind whispered low Would that she might love me so, But her
dream. Oh! how eag - er - ly you pray That the dream may last for aye, But a -

heart is yours, all oth - er love is vain" All the world grew wondrous fair, There was
las, all earth - ly joys must fade and wane. There is one thing that will last, 'Tis the

mu - sic in the air, When I met my sweet-heart there in — lov - er's
mem'ry of the past When I met my sweet-heart there in — lov - er's

sostenuto.

lane,
lane,
In fan - cy oft — I'm roam - ing, Thro'

dear old Lov - er's Lane. — How of - ten in — the gloam - ing I

see her face a - gain — I see her face a -

gain — A rose, a glove — re - mind me, They are

cresc.

all that now re - main, Of the hap - py days be -

hind me, When we met in Lov - er's Lane

Lane In Lov - er's Lane! Dear Lov - er's Lane! I'll ne'er for - get the

day We met in Lov - er's Lane.

When Lovers are Alone.

No 10.

DUETT.

(Letitia and Harcourt.)

Allegretto. LETITIA.

Voice. *f* *p*

Piano.

When a maid - en and her
 lov - er for the first time are a - lone; When she knows he tru - ly
 loves her, that his heart is all her own; Then she feigns a sweet tim -
 id - i - ty, is most pre - cise and staid, Tho' with joy her heart is

"She knows the effect."

laugh-ing; Oh, this naugh-ty lit-tle maid.

HARCOURT.

When a

HAR.

lov-er and a maid-en for the first time are a-lone; When he thinks the la-dy

loves him, that her heart is all his own; It be-comes his bound-en

du-ty then, to prove be-yond a doubt, To the tim-id bash-ful maid-en, that he

The
"Tis what she's waiting for."
knows what he's a - bout.

maid - en's heart went throbet - ty throb! While
The lov - er's heart went bob - et - ty bob!

she re - treat - ing seemed a - fraid. She
He near - er drew un - to the maid.

said, "I know not how to kiss." The

He said, "Sweet maid I'll teach you this."

fp *fp*

maid, in truth, was noth-ing loth. Oh!

The lov - er knew e - nough for both! Oh!

both their hearts went throb-et - ty, bob-et - ty, bob-et - ty, throb-et - ty

"Sir,"

bob! Oh! both their hearts went

drop-et - ty, stop-et - ty, stop-et - ty, drop-et - ty, stop!

HAR.

All the lov - er's ex - spect - a - tions that he

could her heart un - fold, Met with ser - ious dis - ap - point - ment; his re -

cep - tion was most cold. His in - tend - ed, sweet ca - ress - es the fair

maid - en could not brook, When the lov - er would em - brace her, well she

Then the maid - en told the
"This is how she looked."
froze him with a look.

LETITIA.
lov - er, that she real - ly could not say Why she felt com - pelled to

act in such a strange pe - cu - liar way; "Faint heart ne'er won a

la - dy fair," this the tim - id maid - en said. Then she wait - ed for his

an - swer and her cheeks were ros - y red. "Of course she hung her head."

The

The maid - en's heart went thumpet - ty bump!

lov - er's heart went bumpet - ty, thump! He

While she re-treating seemed a-fraid.

near-er drew un - to the maid. He said, "I'll teach you

She said, "It's time it came to this." In

how to kiss." The maid, in truth, was noth-ing loth!

fact she knew e - nough for both! Oh then their hearts went bumpet-ty, thumpet-ty

Oh then their hearts went bumpet-ty, thumpet-ty

"Horace!"

thumpet-ty, bumpet-ty, thump! "Letitia!" Oh then their hearts went

bumpet - ty, thumpet-ty, Thumpet-ty, bumpet - ty thump!

meno mosso.

p

ff

ff

The Cannibal Maid

SONG.

No 11.

(Dolly and Chorus.)

Moderato.

VOICE. DOLLY.

A

Piano.

p *mf*

Can-ni-bal maid one— win-try morn, Stood by the rag-ing sea.

She'd wait-ed there since ear-ly dawn, A hun-gry girl was

CHORUS.

SOP. and ALTO.

TEN. and BASS.

Stood by the rag-ing sea.

she. She watched the main and wished a - gain For

CHORUS. A hun - gry girl was she.

some-thing nice to eat, When, to her joy, a sail - or boy, The waves threw at her

feet.

ff

"Goo! Who's oo?" She dragged him from the sea. He

p

said, "I'm a-fraid this— can-ni-bal maid will— make a stew of me."

"Goo! Who's oo?" She— dragged him from the sea. He—

said, "I'm a-fraid, this— can-ni-bal maid will— make a stew of me."

ff

This
Poor

p

can - ni - bal maid was — "Hun - gry Loo," Her friends had named her
can - ni - bal maid, a - - las, how sad, This sto - ry I un -

pp

so.
fold. She smil - ing gur - gled "Goo - ey goo." The
She dear - ly loved her — sail - or lad, But

Her friends had named her so.
This sto - ry we un - fold.

sail - or felt "de trop." My —
hun - ger grew more bold. With —

The sail - or felt "de trop."
But hun - ger grew more bold.

lives at stake" said he, "I'll wake this maid - en's sleep - ing heart." He
 ap - pe - tite her love did fight. She hid her ax of stone. But

tickled her chin and made her grin And love him from the start.
 when night fell, I hate to tell, The maid - en was a - lone.

ff

"Goo! Goo! goo!" She_ cried in ten - der tones. She_
 "Goo! Want oo!" A_ voice cried "Hun - gry Loo," To this

loves, "said he," Or she would be a_ pick - ing of my bones."
 fact a - wake, You can't eat your cake and_ hope to keep it too."

"Goo! Goo! goo!" She_ cried in ten - der tones. She_
 "Goo! Want oo!" A_ voice cried "Hun - gry Loo," To this

"Goo! Goo! goo!" She_ cried in ten der tones. She_
 "Goo! Want oo!" A_ voice cried "Hun - gry Loo," To this

loves, "said he" Or— she would be a pick - ing of my bones."
fact a - wake, You— can't eat your cake and— hope to keep it too."

ff

ppp

Nº 12.

Finale I.

"He must be punished."

Principals and Chorus.

Allegretto moderato.

Piano. *ff*

The piano introduction is in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

DOLLY.

I must be pun - ished?

DICK.

He must me pun - ished!

p

The vocal parts for Dolly and Dick are in 4/4 time. Dolly's line is a simple melody, while Dick's line is more rhythmic. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand.

DOLLY.

I well

SOP. & ALTO.

Yes, — and most se - vere - - ly!

TEN. & BASS.

CHORUS.

The chorus consists of Soprano and Alto, Tenor and Bass, and a Dolly part. The piano accompaniment continues with the same eighth-note pattern in the right hand and chords in the left hand.

LETITIA.

For your fol - ly you will pay most

real - ly.

dear - ly.

FAIRFAX.

Out of this I can - not see my way quite

LETITIA.

'Tis a

HARCOURT.

For his fault he must a - tone.

clear - ly.

cresc.

f

LETITIA. *rall.*
 fault we can't con-done.

LUCETTE
 'Tis a fault we can't con-done. He must be pun-ished.

ALICE. *rall.*
 'Tis a fault we can't con-done. He must be pun-ished.

HARCOURT.
 He must be pun-ished.

GAYSPARK. *rall.*
 'Tis a fault we can't con-done. He must be pun-ished.

MARLOWE.
 'Tis a fault we can't con-done. He must be pun-ished.

CRAGSBY.
 'Tis a fault we can't con-done. He must be pun-ished.

SOP. *rall.*
 'Tis a fault we can't con-done. He must be pun-ished.

ALTO.
 'Tis a fault we can't con-done. He must be pun-ished.

TEN.
 'Tis a fault we can't con-done. He must be pun-ished.

BASS.
 'Tis a fault we can't con-done. He must be pun-ished.

CHORUS. *rall.*

The musical score is written for a full vocal ensemble and piano. It features ten vocal parts: Letitia (Soprano), Lucette (Soprano), Alice (Soprano), Harcourt (Tenor), Gayspark (Tenor), Marlowe (Bass), Cragsby (Bass), Soprano (Soprano), Alto (Soprano), Tenor (Tenor), Bass (Bass), and a Chorus. The lyrics are: 'Tis a fault we can't con-done. He must be pun-ished. The tempo is marked 'rall.' (rallentando). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The piano part at the bottom provides harmonic support with chords and arpeggiated figures.

Andante moderato.

LETITIA.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

DOLLY.



LUCETTE.

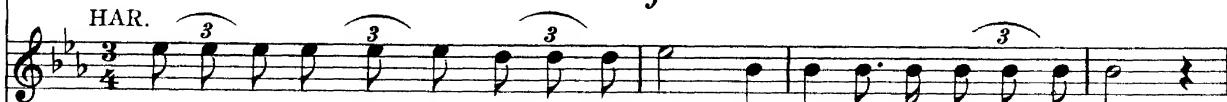


He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

ALICE.

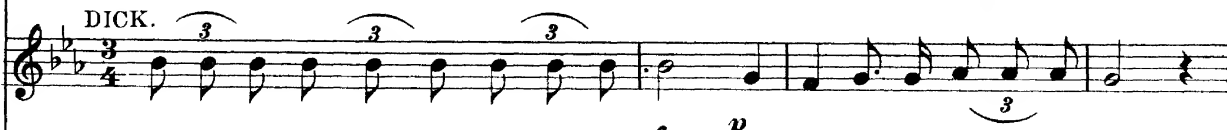


HAR.

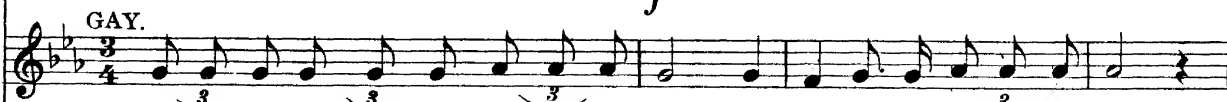


He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

DICK.



GAY.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

MAR.



GRAG.



He who de-serts from the flag of his land, Doth mer-it the fin-ger of scorn.

FAIR.



(Unaccompanied.)

[illegible]

Lost to du - ty. Spurned by beau-ty. Dead to glo-ry! Wretched

Lost to du - ty. Spurned by beau-ty. Dead to glo-ry! Wretched

du - ty _____ Spurned by beau-ty. _____ Dead to glo-ry! Wretched

du - ty _____ Spurned by beau-ty. _____ Wretched

du - ty _____ Spurned by beau-ty. _____ Wretched

L
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The *pp*

D
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

L
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

A
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

H
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

D
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

G
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

M
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

C
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

F
 sto - ry! Dis - hon - ored be his name! The pris - on bell shall grim - ly knell, The

CHORUS.
 The pris - on bell shall grim - ly knell, The *f* *pp*

The pris - on bell shall grim - ly knell, The

(Orchestra.) *ff*

death of hope for him. Toll the bell, the grue-some bell!

me

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell, the grue-some bell!

death of hope for him. Toll the bell.

for

death of hope for him. Toll the bell.

4524

4524

- well fare - - well, Toll the bell.

fare - - well, Toll the bell.

- well fare - - well, fare - - well, Toll the bell.

- well fare-well, fare - well Toll the bell.

- well fare-well, fare - well Toll the bell.

fare - well Toll the bell.

hope fare - well Toll the bell.

hope fare-well Toll the bell.

hope fare - well, to hope fare-well, Toll the bell.

hope fare-well, to hope fare-well, Toll the bell.

fare-well, to hope fare-well, Toll the bell.

hope fare-well, to hope fare-well, Toll the bell.

ff

Allegretto. HAR.

Come, say fare-well, 'tis time to go.

This real-ly

This real-ly

mp

LETITIA.

A-las, fare-well!

DOLLY.

When shall we

DICK.

Come, say fare-well!

is too bad you know.

is too bad you know.

D. meet?
 L. Come,
 H. Come, say fare-well!
 D. Come, say fare - well!
 G. 'Tis hard to tell.
 L. say fare - well, Come, say fare - well.
 A. Say fare - well, Say fare - well.
 G. Fare - - well, fare - - - well.
 M. Fare - - well, fare - - - well.
 C. Fare - - well, fare - - - well.
 CHORUS.
 Fare - - well, fare - - - well.
 Fare - - well, fare - - - well.

f

HAR.

To Le-ti-tia give this kiss for me.

DICK.

To Dol-ly give these kiss-es three.

DOLLY.

Please don't for-get my oth-er friends!

DOLLY.

I think you're much too

FAIRFAX.

Stop! right here this mat-ter ends.

rough, sir! I have scarce - - ly had e - nough, sir!

FAIRFAX.

Ha,

CHORUS.

He thinks you're much to rough, sir! He has scarce-ly had e-nough, sir!

He thinks you're much to rough, sir! He has scarce-ly had e-nough, sir!

ff

DOLLY.

Yes, fol - low

you would fol - low blind - ly, For their kiss - - es thank them kind - ly.

blind - ly. Thank them kind - ly for their

For their kiss - es thank them kind - ly.

For their kiss - es thank them kind - ly.

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics "blind - ly. Thank them kind - ly for their". The second and third staves are vocal lines with lyrics "For their kiss - es thank them kind - ly." and "For their kiss - es thank them kind - ly." respectively. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

kiss - es. For your kiss-es.

For their kiss - es.

For their kiss - es.

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics "kiss - es. For your kiss-es." The second and third staves are vocal lines with lyrics "For their kiss - es." and "For their kiss - es." respectively. The fourth and fifth staves are piano accompaniment, with the fourth staff being the right hand and the fifth staff being the left hand. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The system concludes with a piano accompaniment section featuring a forte (*fp*) dynamic marking and a melodic line in the right hand.

I thank you, sirs, most kind - ly.

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

Ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha, ha,

The musical score for this section features a vocal ensemble of four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "I thank you, sirs, most kind - ly." followed by a series of "Ha" notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

FAIRFAX.

There's noth - ing more to say, The

ha.

ha.

This section is titled "FAIRFAX." and contains the lyrics "There's noth - ing more to say, The". It features a vocal ensemble of four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics "There's noth - ing more to say, The" followed by a series of "ha." notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

LETITIA.

Allegretto.

There is mag-ic in a kiss.

girl has giv'n the boy a - way.

In a

In a

DOLLY.

There is rap-ture in a kiss.

DICK.

Ev'ry lov-ers kiss is worth all the

kiss, kiss, kiss,

In a kiss, kiss, kiss.

kiss, kiss, kiss,

In a kiss, kiss, kiss.

LETITIA.
There is mag - ic in a kiss, In a kiss, kiss, kiss.

LUCETTE.
There is mag - ic in a kiss, In a kiss, kiss, kiss.

ALICE.
There is mag - ic in a kiss, In a kiss, kiss, kiss.

DICK.
treas-ures of the earth.

GAY.
There is mag - ic in a kiss, In a kiss, kiss, kiss.

MARL.
There is mag - ic in a kiss, In a kiss, kiss, kiss.

CRAGS.
You shall

FAIR.
There is mag - ic in a kiss, In a kiss, kiss, kiss.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

There is mag - ic in a kiss, In a kiss, kiss, kiss.

p

L. 
 kiss, kiss, kiss. Kiss, kiss, kiss.

L. 
 kiss, kiss, kiss. Kiss kiss kiss. Ev'ry

A. 
 kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

G. 
 kiss, kiss, kiss. Kiss, kiss, kiss.

M. 
 kiss, kiss, kiss. Kiss, kiss kiss. Ev'ry

C. 
 kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

F. 
 nev-er kiss a - gain. So your hap-pi-ness is vain.

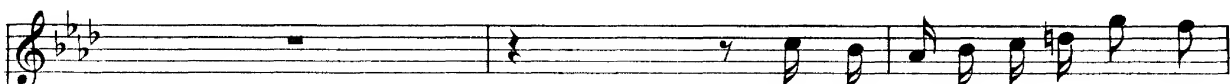

 Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry



 Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry



 Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry



 Kiss, kiss, kiss. Kiss, kiss, kiss. Ev'ry

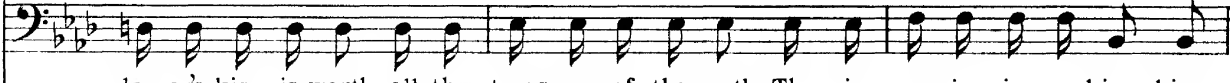



I.  There is mag-ic in a kiss, kiss,


L.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

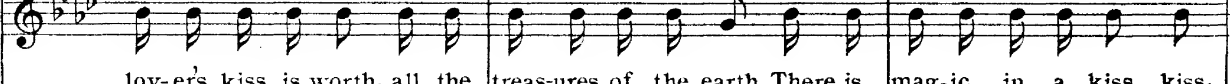
A.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,


M.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,


C.  lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,

 lov-er's kiss is worth, all the treas-ures of the earth, There is mag-ic in a kiss, kiss,



rit. *Tempo.*

L. kiss, kiss, kiss, There is mag - ic in a kiss.

D. There is

L. kiss, In a kiss, kiss, kiss.

A. kiss, In a kiss, kiss, kiss.

G. In a kiss, kiss, kiss.

M. kiss, In a kiss, kiss, kiss.

C. kiss, In a kiss, kiss, kiss.

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

kiss, In a kiss, kiss, kiss,

The piano accompaniment consists of two staves, treble and bass clef. The treble staff features a melody with eighth and sixteenth notes, often beamed together. The bass staff provides a harmonic foundation with chords and single notes, including some octaves in the right hand. The tempo changes from 'rit.' (ritardando) to 'Tempo.' (tempo) after the first measure.

D. rap-ture in a kiss.

L. In a kiss, kiss, kiss.

A. In a kiss, kiss, kiss.

H. You shall kiss her oft a - gain.

D. All my

G. In a kiss, kiss, kiss.

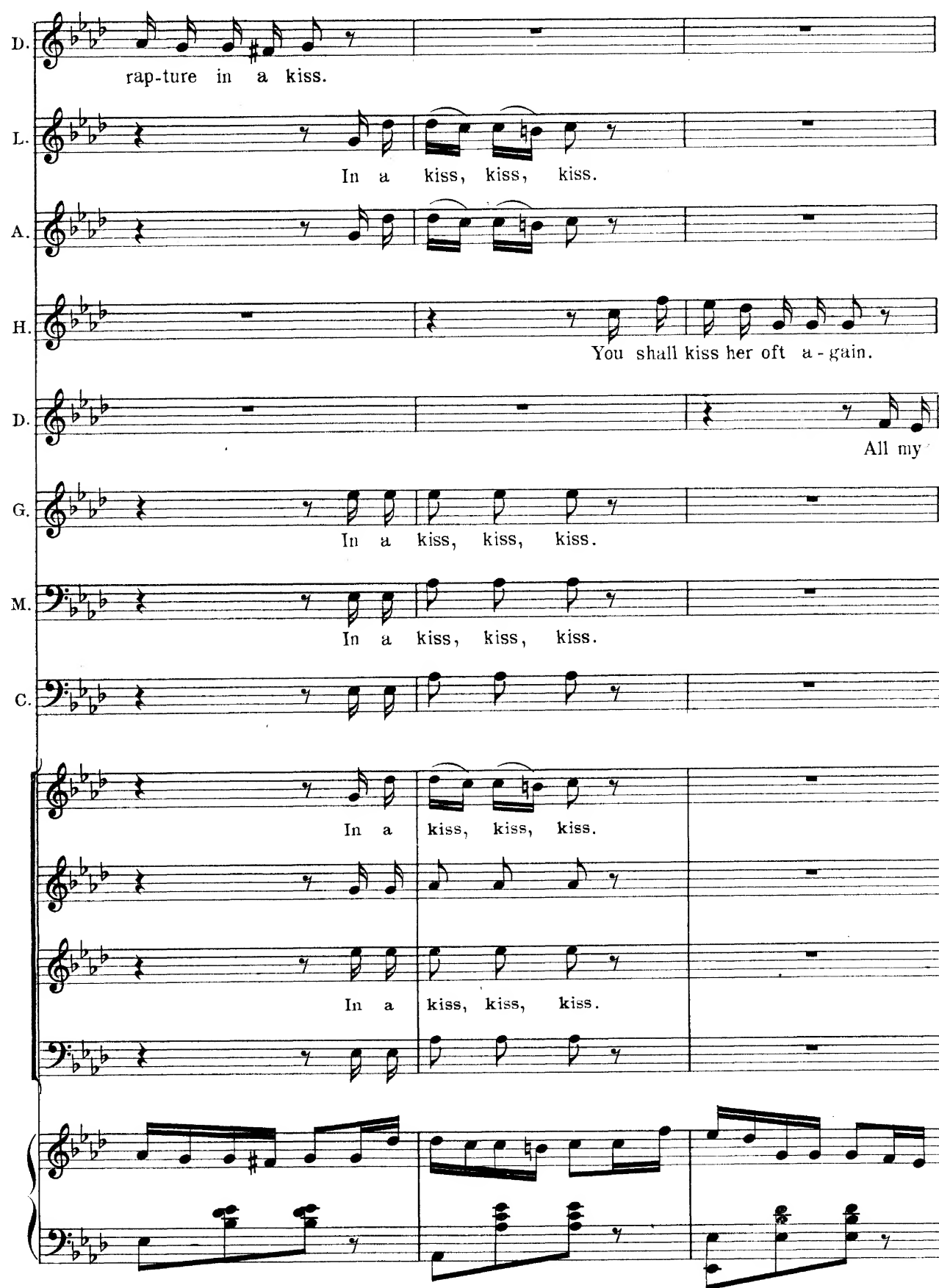
M. In a kiss, kiss, kiss.

C. In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

In a kiss, kiss, kiss.

In a kiss, kiss, kiss.



DICK.

hap-pi-ness is vain. In a kiss, kiss, kiss.

PRINCIPALS with CHORUS.

There is mag ic - in a kiss In a kiss, kiss, kiss. When a

In a kiss, kiss, kiss.

piu mosso

When a man is

man is lost in thought To him-self he may be brought, To him-

When a man is

ff piu mosso.

lost in thought, To him-self he may be brought, _____

self he may be brought, By the mag-ic of a kiss, _____

lost in thought, To him self he may be brought, _____

By the mag-ic of a kiss.

FAIRFAX.

A pret-ty mess of

By the mag-ic of a kiss.

By the mag-ic of a kiss.

ff

DICK.

She walked in - to my heart, From there she'll ne'er de - part, With Dol - ly near my life would

be complete. Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Oh! dain - ty Dol - ly, Dol - ly Var - den, Fra - grant as a sum - mer gar - den.

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near my life would be com -

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near his life would be com -

Much sweet - er than the rose, No fair - er flow - er grows. With Dol - ly near his life would be com -

PRINCIPALS with CHORUS.

4524

4524

Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 Var-den, He loves my lit-tle an kles and her
 Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 He loves her lit - tle an - kles and her
 He loves her an - kles and her
 I love her lit - tle an - kles and her
 He loves her lit - tle an - kles and her
 He loves her lit - tle an - kles and her
 He loves her lit - tle an - kles and her
 I love her lit - tle an - kles and her
 Dol-ly Var-den, Var-den, Var-den, He loves her lit-tle an-kles and her
 He loves her lit - tle an - kles and her
 He loves her an - kles and her
 He loves her lit - tle an - kles and her

4524

Lovable Love.

(Quartet and Chorus.)

No 13.

Allegretto, non troppo.

Piano.

ff

The musical score is written for piano in 4/4 time. It consists of five systems of music. The first system is marked 'Piano.' and 'ff'. The second system is marked 'ff'. The third system is marked 'fp'. The fourth system is marked 'fp'. The fifth system is marked '(Curtain.)' and ends with an asterisk. The score is written for piano with treble and bass staves.

1st verse LUCETTE. We... long to love, with a love that loves, The love that loves for -
 2d verse ALICE. long to love, with the love that loves, A love that loves ca -

ev - er. For love which loves to love such a love, Is love that naught may
 ressing; The love which loves to be lov - a - bly loved, Is love that loves love's

sev - er.
 pressing

1st verse MARLOW. This lov - a - ble love is a love — that — loves To
 2d verse CRAGSBY. A lov - a - ble love loves love — to — love A

love with - out en - deav - - or; Love loves to love the
love that love's con - fess - - ing, For love loves love to

love it — loves, With love — that's — lov - ing ev - er.
lov - ing - ly love Which nev - er — keeps you guess - ing.

LETITIA

Ho! for the lov - a - ble love — that — loves, The love that loves for -

ALICE

MARLOW.

Ho! for the lov - a - ble love that loves, The love that loves for -

CRAGSBY.

fp

ev - er. Ho! for the love that loves to love, With a

ev - er. Ho! for the love that loves to love, With a

fp

love that naught may sev - er. Then Ho! for the

love that naught may sev - er. Then Ho! for the

love that loves to love, With a love — that — naught may sev - er.

love that loves to love, With a love that naught may sev - er.

The musical score consists of five staves. The first four staves are for two voices (Soprano and Alto) and two parts of a piano accompaniment. The first staff is Soprano, the second is Alto, the third is Piano Right Hand, and the fourth is Piano Left Hand. The lyrics are: "love that loves to love, With a love — that — naught may sev - er." for the first voice and "love that loves to love, With a love that naught may sev - er." for the second voice. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand.

SOP.
Ho! for the lov - a - ble love — that — loves, The

ALTO.
Ho! for the lov - a - ble love that loves, The

TEN.
Ho! for the lov - a - ble love that loves, The

BASS.
Ho! for the lov - a - ble love that loves, The

CHORUS.

ff

The musical score consists of five staves. The first four staves are for four voices (Soprano, Alto, Tenor, and Bass) and the fifth staff is for the piano accompaniment. The lyrics are: "Ho! for the lov - a - ble love — that — loves, The" for the Soprano, "Ho! for the lov - a - ble love that loves, The" for the Alto, "Ho! for the lov - a - ble love that loves, The" for the Tenor, and "Ho! for the lov - a - ble love that loves, The" for the Bass. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, marked with a forte (*ff*) dynamic.

love that loves for - ev - er. Ho! for the love that

love that loves for - ev - er. Ho! for the love that

The first system of the musical score consists of two systems of staves. The top system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The vocal staves have the lyrics "love that loves for - ev - er." and "Ho! for the love that". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system of staves continues the vocal and piano parts.

loves — to — love With a love that naught may —

loves to love With a love that naught may

The second system of the musical score also consists of two systems of staves. The top system has four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The vocal staves have the lyrics "loves — to — love With a love that naught may —" and "loves to love With a love that naught may". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand.

LETITIA. *ritard 2d time only.*

Then Ho! for the love that loves to love, With a

ALICE

MARLOW

Then Ho! for the love that loves to love, With a

CRAGSBY.

sev - er. Ho! for the love that loves With a

CHORUS.

sev - er. Ho! for the love that loves With a

The musical score is arranged in five systems. The first system contains the vocal line for Letitia, with lyrics 'Then Ho! for the love that loves to love, With a'. Above the staff is a fermata and the instruction 'ritard 2d time only.'. The second system contains the vocal line for Alice. The third system contains the vocal line for Marlow. The fourth system contains the vocal line for Cragsby. The fifth system contains the vocal line for the Chorus, with lyrics 'sev - er. Ho! for the love that loves With a'. The piano accompaniment is shown at the bottom of the page, featuring a series of chords and a melodic line in the right hand, with a '5' fingering indicated above a group of notes.

1. 2.

love that naught may sev-er. sev-er.

We

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

love that naught may sev-er. sev-er.

rit.

5

The musical score is arranged in two systems. The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics 'love that naught may sev-er. sev-er.' are written under the vocal staves. The piano accompaniment features a trill marked '5' and a ritardando marking 'rit.'. The second system also consists of four vocal staves and a piano accompaniment, with the same lyrics. The piano accompaniment continues with a similar texture.

Le Savoir Faire.

Nº 14

SONG with CHORUS.

(Harcourt.)

Allegro moderato.

Piano.

The piano introduction is in 4/4 time, key of B-flat major. It features a treble and bass staff. The treble staff begins with a quarter rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The bass staff has a half note Bb3, a quarter note A3, and a half note G3. The melody continues with eighth and sixteenth notes in the treble, while the bass provides harmonic support with chords and single notes.

HARCOURT.

There are signs and in-di-ca-tions Of a wom-an's in-cli-na-tions, They are
There are signs and in-di-ca-tions In the ma-ri-tal re-la-tions, Un-mis-

The first line of the song features a vocal melody in the treble staff and piano accompaniment in the bass staff. The vocal line starts with a quarter rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a half note Bb3, a quarter note A3, and a half note G3. The piano part includes a *pp* (pianissimo) marking.

fin-ger posts that mark the road, which leads straight to her heart; When a
tak-a-ble when wom-an wants a gown, or bon-net new. There's a

The second line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a half note Bb3, a quarter note A3, and a half note G3. The piano part includes a *pp* (pianissimo) marking.

man his suit is press-ing, Waste no pre-cious time in guess-ing, But
chang-ing of con-di-tions, Tak-ing back of pro-hi-bi-tions, In the

The third line of the song continues the vocal melody and piano accompaniment. The vocal line starts with a quarter note G4, a quarter note A4, and a half note Bb4. The piano accompaniment begins with a half note Bb3, a quarter note A3, and a half note G3. The piano part includes a *pp* (pianissimo) marking.

stud - y well the girl you love, There are things she will im - part. Now, for
way of stay - ing out at night, An ex - tra drink or two. There is

in - stance, should she men - tion, That it is her pa's in - ten - tion To stay
kiss - ing and ca - ress - ing, Hub - by has not need of guess - ing, He

out quite late that night, She is sim - ply tell - ing you, That her
knows full well what's com - ing, By ex - per - ience he's been taught. You can

prin - ci - pal re - la - tion, Will not cause you con - ster - na - tion, Tho' you
stake your lit - tle lif - ie, That his "teen - ie, ween - ie wif - ie," Will re -

length-en out your vis - it till a quar - ter af - ter two. "Tic - toc!" the
sume the old re - la - tions when the things she wants are bought. "Old man, you're

clock may go, You're safe that night you know. She
grow - ing young!" Sweet words and hon - ored tongue.

did not ask you late to stay. Mere - ly said, "Pa - pa's a - way."
She will sit up - on his knee, Swear, his wife she's proud to be.

Tic - toc! "His club night too!" She gave a sign to you.
She will his chin ca - ress, He buys the hat and dress,

All girls pos - sess, 'tis true, "Le sav - oir faire."____
 And well he does not bless Her "sav - oir faire."____

cresc.

HAR.

Tic - toc! "His club night too!" She gave a sign to you.____
 She will his chin ca - ress, He buys the hat and dress.____

SOP.

Tic - toc! "His club night too!" She gave a sign to you.____
 She will his chin ca - ress, He buys the hat and dress.____

ALTO.

Tic - toc! "His club night too!" She gave a sign to you.____
 She will his chin ca - ress, He buys the hat and dress.____

TEN.


Tic - toc! "His club night too!" She gave a sign to you.____
 She will his chin ca - ress, He buys the hat and dress.____

BASS.

Tic - toc! "His club night too!" She gave a sign to you.____
 She will his chin ca - ress, He buys the hat and dress.____

CHORUS.


f



 All girls pos - sess, 'tis true, "Le sav - oir faire."


 And — well, he does not bless, Her "sav - oir faire."

D.S.




 All girls pos - sess 'tis true, "Le sav - oir faire."

 And — well, he does not bless, Her "sav - oir faire."



 All girls pos - sess 'tis true, "Le sav - oir faire."

 And — well, he does not bless, Her "sav - oir faire."





D.S.



The Navy.

SONG AND CHORUS.
(Letitia and Chorus.)

No 15.

Voice. LETITIA.

Brave and true the
You may have your

Piano. *ff* *p*

arm - y, But none of them for me. I much pre-fer the nav - y, The
no - bles, And men of high de - gree. A - way with all the oth - ers, My

man who rules the sea. The sail - or's strong and heart-y; Knows how to love and
Jack's the boy for me. 'Tis true he's fond of roam-ing, He — longs to sail the

fight, — And when he's do - ing eith - er, 'Tis done with all his
sea. — But when the sail - or's mar - ried, The best of men is

might. —
he. —

SOP.
And when he's do - ing eith - er 'Tis done with all his might. — Ti-di-
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

ALTO.
And when he's do - ing eith - er 'Tis done with all his might. — Ti-di-
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

CHORUS.
TEN.
And when he's do - ing eith - er 'Tis done with all his might. — Ti-di-
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

BASS.
And when he's do - ing eith - er 'Tis done with all his might. — Ti-di-
But when the sail - or's mar - ried, The best of men is he. — Ti-di-

f

I a - -

pp

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di -

dore the sail-or, Fight-ing man, or whal-er. Of my heart he's

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum, dum,

jail - or, Such a gal - lant chap is he ——— When the

dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -

dum, dum, dum, dum, dum, dum, dum, dum, dum. Ti - di - dum, Ti - di - dum, Ti - di -

guns are roar-ing, High his cour-age soar-ing, He is worth a -

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum,

dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, Ti - di - dum, dum, dum, dum,

dor - ing, Oh! he is the boy for me. Ah! _____

dum, dum, dum, dum, dum, dum, dum, dum, dum. _____ I a - -

dum, dum, dum, dum, dum, dum, dum, dum, dum. _____ She a - -

ff

dore the sail-or, Fight - ing - man, or whal - er, Of my heart he's jail - or, Such a

dores the sail - or, Fight - ing - man, or whal - er, Of her heart he's jail - or, Such a

Ah! When the guns are roar-ing, High his
gal-lant chap is he. When the guns are roar-ing, High his
gal-lant chap is he. When the guns are roar-ing, High his

cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for me. — *D.S.*
cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for me. —
cour-age soar-ing He is worth a-dor-ing. Oh, he is the boy for thee. —
D.S.

For the Benefit of Man.

QUARTETTE.

No 16.

(Letitia, Dolly, Lucette and Alice.)

§ Tempo di Mazourka.

Voice. LETITIA.

For man we form this
For man we oft pre -

Piano.

LETITIA.

gra-cious, grace-ful pose.
tend that we are coy.

DOLLY.

Grace - ful pose. An e -
Ver - y coy! Em -

LUCETTE.

Grace - ful pose,
Ver - y coy,

ALICE.

Grace - ful pose.
Ver - y coy!

pi - to - me of grace from head to toes.
 ba - rassed thus, with rose, or fan we toy.

Head to toes.
 Thus we toy.

Head to toes. We hard - ly need to men - tion, To at - tract him our in -
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

Head to toes. We hard - ly need to men - tion, To at - tract him our in -
 Thus we toy. We hard - ly need to men - tion, To at - tract him our in -

ten - tion, But why— Good-ness knows, But why— Good-ness
 ten - tion, But why— Ask the boy, But why— Ask the

ten - tion, But why— Good-ness knows, But why— Good-ness
 ten - tion, But why— Ask the boy, But why— Ask the

knows.
 boy.

knows. This po - e - try of mo - tion for the ben - e - fit of man.
 boy. When looks become too ar - dent thus we hide each mod - est face.

This
 And

pp

For
It

naught-y lit - tle flou - rish of a wick - ed, lit - tle fan.
thus we shy - ly shrink a - way to tempt him to em - brace.

man we curl our tress - es Wear fur - be-lows and lace.
makes him more am - bi - tious To say "no" though we mean "yes!"

For
He'd

Our
Our

man we use the pow-der box and rouge each pret-ty face. Our
not be half so zeal-ous if our feel - ings he could guess. Our

Our
Our

rit.

win - some bits of co - quet - ry.
win - some bits of co - quet - ry.

win - some bits of co - quet - ry.
win - some bits of co - quet - ry.

These

These fas - ci - nat - ing wiles. Our

These fas - ci - nat - ing wiles. Our

fas - ci - nat - ing wiles.

ten - der, lit - tle bland - ish - ments.

ten - der, lit - tle bland - ish - ments. These

These love pro - vok - ing smiles.

These love pro - vok - ing smiles. All have a
love pro - vok - ing smiles. All have a

pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose
pur - pose def - i - nite, From lin - ger - ie to fan. That pur - pose

is to cap - ti - vate man! man! man!

D.S.

is to cap - ti - vate man! man! man!

p

D.S.

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The lyrics 'is to cap - ti - vate man! man! man!' are written below the first and third staves. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features chords and moving lines in both hands. Dynamic markings include *D.S.* (Da Capo) and *p* (piano).

tr

tr

Detailed description: This system shows the piano accompaniment for the second system. It continues the musical texture with chords and melodic fragments. Trills are indicated by the *tr* marking above certain notes in the right hand.

tr

tr

p

Detailed description: This system continues the piano accompaniment. It includes trills (*tr*) and a piano (*p*) dynamic marking. The music features a mix of chords and moving lines.

pp

rit.

Detailed description: This system concludes the piano accompaniment. It begins with a pianissimo (*pp*) dynamic and includes a ritardando (*rit.*) marking. The system ends with sustained chords in both hands.

The Lay of the Jay.

No 17.

DOLLY.

Lyric by
STANISLAUS STANGÉ.

Music by
JULIAN EDWARDS.

Moderato. *DOLLY.*

Voice.

1. Once there was a lit - tle
2. Now this sil - ly lit - tle

Piano. *ff* *pp*

jay - bird, A rath - er an - cient jay - bird, Who lived on the top of a
jay - bird, This id - i - ot - ic jay - bird, A flat - tered lit - tle fool was

tree No wi - fie did he own, So he tar - ried all a - lone, "And
he. He wiped her tears a - way, Say - ing, "Let me be your jay." "I

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that's the way to live?" sang he. _____ He _____ trilled his mer - ry
think that's what you are?" said she. _____ He _____ o - pened up some

The first system of the musical score for 'Lay of the Jay'. It features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#). The lyrics are: "that's the way to live?" sang he. _____ He _____ trilled his mer - ry think that's what you are?" said she. _____ He _____ o - pened up some".

lay, Oh, he was a jol - ly jay, Un - til he met a pret - ty mock - ing
wine, Then in - vit - ed her to dine, She said: "I can't re - fuse you naught - y

The second system of the musical score. The lyrics are: "lay, Oh, he was a jol - ly jay, Un - til he met a pret - ty mock - ing wine, Then in - vit - ed her to dine, She said: "I can't re - fuse you naught - y".

bird. _____ She had a fell de - sign, With the jay she meant to
lad!" _____ His heart got in his head, Then he asked her if she'd

The third system of the musical score. The lyrics are: "bird. _____ She had a fell de - sign, With the jay she meant to lad!" _____ His heart got in his head, Then he asked her if she'd".

dine, Of his eat - a - bles and drink - a - bles she'd heard. _____
wed: _____ She an - swered, when she'd eat - en all he had. _____

The fourth system of the musical score. The lyrics are: "dine, Of his eat - a - bles and drink - a - bles she'd heard. _____ wed: _____ She an - swered, when she'd eat - en all he had. _____".

"Peep! Peep! What a hand-some bird" said she. "Peep!
 "Peep! Peep! You are much too old," said she. "Peep!

Peep! Much o-bliged to you," said he. Peep! Peep! Peep! Then she
 Peep! Much o-bliged to you," said he. Peep! Peep! Peep! Then she

heaved a heav-y sigh "You are dang'-rous Mis-ter Dick-ie, it is
 winked the oth-er eye — And with a flip-pant scorn-ful laugh, she

time I say good-bye! Peep! Peep! Why did I chance to meet,
 left him "on the fly" Peep! Peep! Full sad-ly said the jay,

“Peep! Peep! With a jay so wond’rous sweet Peep! Peep! Peep! From the
 “Peep! Peep! For ex - pe - rience we must pay. Peep! Peep! Peep! Out of

heights of joy I fall, But ’tis bet - ter to have loved and lost, than
 me she took a fall, But ’tis bet - ter to have loved and lost, than

not have loved at all?” “Peep! Peep! Peep!” said
 not have lost! at all!” “Peep! Peep! Peep!” said

pp

she.
 he.

ff

Ensemble.

No 18.

Andante moderato.

Piano.

DICK.

Fair maid I thank you for your thought A gen-tle deed with kind-ness fraught.

LETITIA.
Our cap-tain is sar-cas-tic. Yes, most sar-cas-tic.

DOLLY.
Our cap-tain is sar-cas-tic. Yes, most sar-cas-tic.

LUCETTE.
Our cap-tain is sar-cas-tic.

ALICE.
Our cap-tain is sar-cas-tic.

DICK.
Our cap-tain is sar-cas-tic.

CHORUS.
SOP. Most sar-cas-tic.
ALTO. Most sar-cas-tic.

DICK.
For this your heart-less, cru-el note, Naught care I, not one sil-ver groat.

HAR.
His heart is most e - las - tic,

GAY.
His heart is most e -

MARL.
His heart is most e -

CRAGS.
His heart is most e -

las - tic. Cheer up my boy there's more to love,

las - tic.

las - tic.

TEN.
Most e - las - tic.

BASS.

CHORUS.

HAR.
With Gay-spark, Bell-ville be not vexed, I think

GAY.
You're not the first to "get the glove!"

LETITIA.
My an-ger, sir, you
he'll get the mit - ten next.

have in-curred, Like Dol - ly, I have pledged my word.

FAIRFAX.
Ay! this I swear up -

on my life. She's pledged her word to be my wife.

DICK.
For ev - er I this day shall rue, All maids are false, all

love un - true.

CHORUS.

All maids are false, all love un - true. —

All maids are false, all love un - true. —

Moderato.

DICK.

1. 'Tis said of a maid, she'll
man had a soul by

truth for-swear, 'Tis said she is false, as she is fair, That
love un-worn; A maid left his heart all tatter'd and torn, This

love nev-er lives in her heart, O!
is a most pit - i - ful wail, O!

DOLLY.

'Tis
I

love nev-er lives in her heart, O!
is a most pit - i - ful wail, O!

CHORUS.

Heart O! heart O!
Wail O! wail O!

Heart O! heart O!
Wail O! wail O!

said that a maid knows not her mind, That she has no heart, which
think that the man a - way will hie! The poor lit - tle maid she'll

is un - kind. But un - like a man, she's not been blind. From her
weep and sigh, But they'll both for - get and tears soon dry. A —

LETITIA.
Sing

love she'll nev - er part O!
sad but truth - ful tale O!

pp

part O! part O!
tale O! tale O!

pp

part O! part O!
tale O! tale O!

pp

Allegretto.

hey!_ for the hearts that trem-ble and sigh! Sing hey!_ for the hour when

pp

love is nigh. Sing hey! for the swain who would glad - ly die, For

love and the maid of his heart O!

CHORUS.

Sing hey!_ for the hearts that tremble and sigh! Sing

Sing hey! for the hearts that tremble and sigh! Sing

p

hey! for the hour when love is nigh, Sing hey! for the swain who would glad ly die For

hey! for the hour when love is nigh, Sing hey! for the swain who would glad ly die For

1. 2. HAR.

When the pow'r of love we

DICK.

2. A

love and the maid of his heart O! heart O!

love and the maid of his heart O! heart O!

6

p

LETITIA.

DOLLY.

LUCETTE.

Alice.

HAR.
mor-tals feel How the heart doth beat, the poor brain reel

DICK.

GAY.


MARL.

CRAGS.

FAIRFAX.

CHORUS.

There's naught on earth, in
There's naught on earth, in
There's naught on earth, in
There's naught on earth, in

fff 

Andante con moto.

LETITIA.
Love is the hearts dear - est mas - ter. Love

DOLLY.
thro all storm and dis - as - ter Though care and

tr
pp

un poco rit.
sor - row pur - sue Love will tri - umph. For - ev - er

Prove true For - ev - er

sor - row pur - sue Love will tri - umph. For - ev - er

Prove true For - ev - er

true.
 true.
p Love is the heart's dear-est mas - - ter Love thro' all
p Love is the heart's dear-est mas - -
p Love is the heart's dear-est mas - - ter Love thro' all
 Love is the heart's dear-est mas-ter.
p Love _____ is mas-ter. Love is
p Love _____ is mas-ter. Love is
p Love is mas - - ter.
 Love is mas - - ter. Through
p

Love is the heart's dear-est mas-ter

storm and dis-as-ter Though sad eyed sor-row

ter Through storm and dis-as-ter Though

storm and dis-as-ter Though sad eyed sor-row aye pur-

Love thro' all storm and dis-as-ter

mas-ter. Though sad eyed

mas-ter. Though sad eyed

Through storm and dis-as-ter.

storm and dis-as-ter Though sor-row

cresc.

aye, pur - sue — Yet, love will tri - umph

sor - row aye pur - sue Yet, love will

sue Yet love will tri - umph

Yet love will tri - umph, Yet, love will tri -

sor - row aye, pur - sue, Love will

sor - row aye, pur - sue, Love will

Tho' sad eyed sor-row aye, pur-sue, Yet, love will tri-umph

aye pur - sue, Love will tri - - umph Love

Love is the

Love is the

love prove true.

tri - umph, prove true.

love prove true. Love is the heart's dear-est

umph.

tri - umph, prove true.

tri - umph, prove true.

Yet, love will tri - umph, Yet, love prove true.

prove true. Love is

pp Love is mas - ter.

pp Love is mas - ter.

p

heart's dear-est mas-ter Love through all storm and dis -

heart's dear-est mas-ter Love through all storm and dis -

Love is mas-ter. Through storm and dis-

Love is mas-ter. Through storm and dis-

mas-ter. Through storm and dis-as-ter

Love is the heart's dearest mas-ter. Through all

Love is mas-ter.

Love is mas-ter.

For Love is mas-ter.

mis-ter Through storm and dis-as-

Love is mas-ter.

Love is mas-ter.

Love is mas-ter.

tr.

as - - ter. Though. care and sor - row pur -

as - - ter. Though care — and sor - row pur -

as - ter. Tho' sad eyed sor-row aye, — pur -

as - ter. Yet love will tri - umph

Tho' sad eyed sor-row aye, pur - sue —

storm and dis - as - ter. Yet,

Love is mas - ter.

Love is mas - ter.

Through storm and dis - as - - - - ter Yet,

- ter. Tho' sad eyed sor - row

Love is mas - ter.

Love is mas - ter.

Love is mas - ter.

Love is mas - ter.

sue. Love will tri - umph For ev - er true.

sue. Prove true Be ev - er true.

sue. Yet, love will tri - umph Love prove true.

Yet, love will tri - umph Love prove true.

Yet, love will prove true. Yet, love will prove true.

love, yet love will tri - umph, love prove true.

Yet, love will prove, prove true.

Yet, love will prove, prove true.

love will tri - umph love prove true.

aye, pur - sue. Yet, love will prove, prove true.

Love is a

Love is a

cresc. poco a poco.

f

Love is the world's great-est pow-er, Love is the soul's fair-est

Love is the world's pow'r Love is the

Love is the world's pow'r Love is the

Love is the world's great-est pow'r

Love's the world's pow'r Love's the

Love is the world's great-est pow'r

Love is the world's great-est pow'r

Love is the world's pow'r Love is the

Love is the world's pow'r Love is the

pow'r. Love is the world's great-est pow'r.

pow'r. Love is the world's great-est pow'r.

f

Love is the best this life can give,
 flow - - er Love is the best this life can give,
 soul's flow'r Love is the best this life can give,
 soul's flow'r Love is the best this life can give,
 Love is the soul's fair-est flow'r And he who loves not doth not
 soul's flow'r Love's the best this life can give And
 Lov is the soul's fair-est flow'r Love is the best life can
 Lov is the soul's fair-est flow'r Love is the best life can
 soul's flow'r Love the best this life can give
 soul's flow'r Love the best this life can give
 Love is the soul's fair-est flow'r. Love is the best life can
 Love is the soul's fair-est flow'r. Love is the best life can
 Love is the soul's fair-est flow'r. Love is the best life can

cresc.

And he who loves not doth not live Ah! Ah! Ah!

And he who loves not doth not live He who loves not,

And he who loves not doth not live He who loves not,

And he who loves not doth not live

live He doth not live He who loves not,

he who loves not doth not live He who loves not,

give, Who loves not doth not live

give, Who loves not doth not live

He who loves not doth not live

He who loves not doth not live

give, Who loves not doth not live.

give, Who loves not doth not live.

give, Who loves not doth not live.

allarg.

pp

[illegible]

4524

Tempo Primo.

The musical score consists of five systems of piano notation. The first system is marked *pp* and includes a trill (*tr*) in the first measure. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The first four systems each contain four measures, while the fifth system contains five measures and ends with a double bar line. The notation includes various musical symbols such as trills, slurs, and dynamic markings.

The Girl You Love.

No 19.

DICK.

Lyric by
STANISLAUS STANGÉ.Music by
JULIAN EDWARDS.

Valse lento.

Piano. *f*

DICK.

There's one thing worth the
A wom - an's heart no

hav - ing here, 'Twas sent down from the skies. This
gold can buy, All time has proved this so. The

some - thing more than price - less dear, With - in a wom - an
love - light in your sweet - heart's eye, Is worth all else be -

lies, _____ It _____ is her heart, her pre - cious love, With
low, _____ You _____ may be rich, you may be poor Of

out _____ it all is rue, _____ You _____ luck - y boy shout
world - ly goods have few, _____ But _____ you may sing: _____

cresc.

loud with joy, If the girl _____ you love, loves you! _____
I'm a King! If the girl _____ you love, loves you! _____ If the

f

girl _____ you love, _____ loves you, _____ If your heart _____ be staunch and

true — A King-dom your own, — Her heart is your throne, If the

girl you love, loves you — If the girl you love, — loves

you — If your heart be staunch and true, — A King-dom you

own, — Her heart is your throne, If the girl you love, loves you. —

The Song of the Sword.

SONG.

Fairfax and Male Chorus.

No 20.

Marziale. FAIRFAX.

Voice.

Piano.

ff *p*

song I sing of gold - en ring, No lay — of la - dies fair, — No
 song I sing of an - cient King, No lay — of mins - trel bold, — No

ser - e - nade — to vir - gin maid, No lov - er's ten - der air. — No
 ryth - mic rhymes of won - d'rous climes, No ode to Gods of old — No

ff

cu - pid's tune, No an - tique rune; By me — they are ab - horred, — }
 song of June, Or sil - ver moon, By me — they are ab - horred, — } But

all my days I'll — sing the praise, Of — my be - loved — sword. —

TEN.
 CHORUS.
 BASS. No

But

cu - pid's tune, No an - tique rune, By me they are ab - horred, — But

all my days I'll sing the praise of my be - loved — sword. Then

all my days — I'll sing the praise of my be - loved — sword.

sing, sing — the song — of the sword — The

mf

song of the blade of steel. — His

trust - y sword — The sol - diers — hoard; — His

first his last ap - - peal.

Sing, sing of the sword we sing, our

hearts beat in ac - - cord; The

sword we praise! Ay! All our days, We'll

sing — the song of the sword.

Sing, sing, — the song — of the sword, — The

Sing sing — the song — of the sword, — The

song of the blade of steel. — His

song of the blade of steel. — His

trust - y sword the sol - dier's hoard, His

trust - y sword the sol - dier's hoard, His

The first system contains four measures of music. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "trust - y sword the sol - dier's hoard, His". The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

first, his last ap - - peal.

first, his last ap - - peal.

The second system contains four measures of music. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "first, his last ap - - peal.". The piano part continues with the same accompaniment pattern.

pp Sing, sing, of the sword we

pp

The third system contains four measures of music. The vocal line (treble clef) and piano accompaniment (grand staff) are shown. The lyrics are: "Sing, sing, of the sword we". The piano part features a steady eighth-note accompaniment in the bass and chords in the treble. The dynamic marking *pp* (pianissimo) is present at the beginning of the system.

sing, our hearts _____ beat in _____ ac - -

cresc.

cord; The sword we praise! Ay! all _____ our _____

The sword we praise! Ay! all _____ our _____

ff

days _____ we'll sing _____ the _____ song of the sword. _____

days _____ we'll sing _____ the _____ song of the sword. _____

1. 2.

Brides and Grooms.

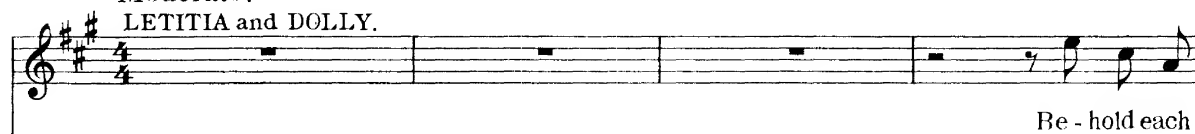
No 21.

OCTETT.

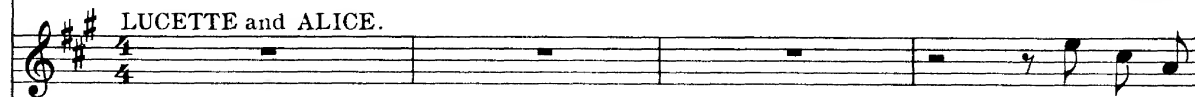
Letitia, Dolly, Lucette, Alice,
Harcourt, Dick, Marlowe and Cragshy.

Moderato.

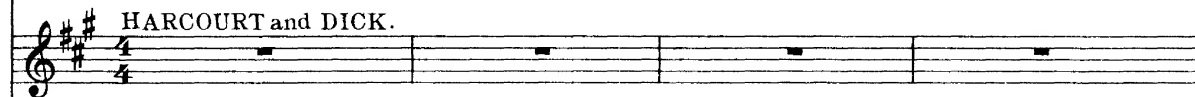
LETITIA and DOLLY.



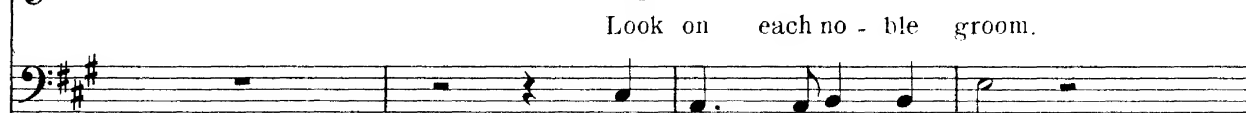
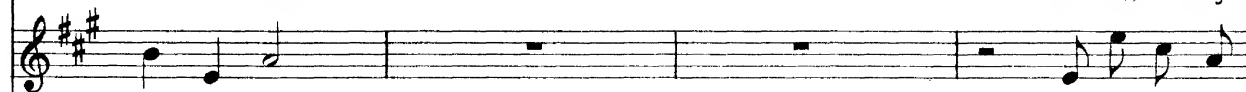
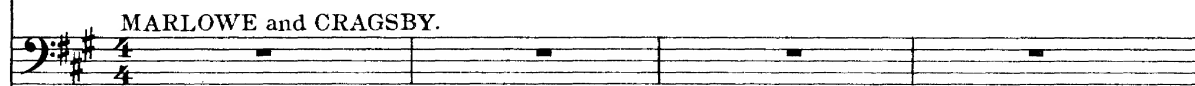
LUCETTE and ALICE.



HARCOURT and DICK.



MARLOWE and CRAGSBY.





at his side. Be-hold each

Go ing brave - ly to his doom.



tim - id bride. Blush-ing sweetly

Look on each

Look on each no-ble groom.

at his side.

Go - ing brave-ly

Go - ing brave - - ly to his doom.

This system contains measures 1 through 4. It features a vocal melody in the upper staves and a piano accompaniment in the lower staves. The key signature has three sharps (F#, C#, G#). The lyrics are: 'at his side.' (measures 1-2), 'Go - ing brave-ly' (measure 3), and 'Go - ing brave - - ly to his doom.' (measure 4).

See, oh see the wed - ding belles.

Ding, dong, ding, dong.

Hear, oh! hear the mar-riage bells.

Ding, dong, ding, dong.

This system contains measures 5 through 8. It continues the vocal melody and piano accompaniment. The lyrics are: 'See, oh see the wed - ding belles.' (measures 5-6), 'Ding, dong, ding, dong.' (measures 7-8), 'Hear, oh! hear the mar-riage bells.' (measures 9-10), and 'Ding, dong, ding, dong.' (measures 11-12). The piano part includes a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

Ding, — dong, — ding, — dong, — dong. Ding, dong, ding, dong, ding,

Ding, dong, ding, dong, dong. Ding, dong, ding, dong, ding,

Ding, dong, ding, dong,

dong ding, dong, ding, dong, ding, dong.

dong, ding, dong, ding, dong, ding, dong. Sweet-heart, lit - tle

dong, ding, dong, ding, dong, ding, dong, ding, dong.

sweet-heart, will you love me on - ly? Sweet-heart, pret-ty sweet-heart, nev-er leave me

LETITIA and DOLLY.

None may read the fu - ture, So I can-not an - swer But I will en -
lone - ly.

deav - our To love you all I can, sir.

Sweetheart, lit-tle sweet-heart, will you love me

on - ly Sweet-heart, pret - ty sweet - heart nev - er leave me

None may read the fu - ture So I can - not an - swer, But I will en -
lone - ly.

deav - our to love you all I can, sir, Oh! the wed - ding

bells are ring - ing A - mer-ry, mer-ry mar-riage tune, Hap-py are the
 Oh! the wed-ding bells are ring-ing, A mer-ry mar-riage tune.

lov - ers true. Who mate in ro - sy June. ____
 Hap-py are the lov - ers true Who mate in ro - sy June. ____

Oh! the wed - ding bells are ring - ing a mer - ry, mer - ry mar - riage tune,

Oh! the wed - ding bells are ring - ing mer - ry, mer - ry mar - riage tune,

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

Hap - py are the lov - ers true who mate in ro - sy, ro - sy June.

rit.

Andante mod^o DOLLY. *SOLO.*
Yodel. La-lai u la

HARCOURT. *SOLO.* ³
But wait, where shall we spend our hon-ey-moon?

f *p*

HAR. and DICK.

LET. and DOLLY. ³ ³
The wed - ding bells are ring - ing a mer - - ry marriage

The wed - ding bells are ring - ing a mer - - ry marriage

tune, A - mong the Alps in Switz - er - land, We'll spend our hon-ey -

tune, A - mong the Alps in Switz - er - land, We'll spend our hon-ey -

The first system consists of four staves. The top two staves are vocal parts in D major (two sharps). The bottom two staves are piano accompaniment. The vocal lines have lyrics: "tune, A - mong the Alps in Switz - er - land, We'll spend our hon-ey -". There are triplets marked with a '3' in the vocal parts.

moon. La lai u, la

moon.

The second system continues the musical piece. It also consists of four staves (two vocal, two piano). The vocal lines have lyrics: "moon. La lai u, la" and "moon.". The piano accompaniment continues with chords and moving lines. There are triplets marked with a '3' in the piano part.

pp

pp

pp

pp

ppp

ppp

This musical score is for page 185, measures 1 through 10. It is written for a piano with four staves: two for the right hand and two for the left hand. The key signature is D major (two sharps). The time signature is 4/4. The score begins with a piano (*pp*) dynamic. Measures 1-4 show a melodic line in the right hand and a bass line in the left hand. Measures 5-6 show a change in the bass line. Measures 7-8 show a change in the right hand. Measures 9-10 show a change in the right hand. The score ends with a double bar line.

No 22.

Finale II.

Principals and Chorus.

Allegretto moderato. DOLLY.

Voice. Oh! I'm no long - er

Piano. *ff* *p* *fp*

Dol - ly Var - den, Oh! you dar - ling beg your par - don That kiss was sim - ply great,

P'raps'cause I've had to wait, But Dol - ly now will make up

LETITIA.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

DOLLY.
for lost time, Oh! I'm no long-er Dol-ly Var-den,

LUCETTE.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

ALICE.
she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

HARCOURT.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

DICK.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

GAYSPARK.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

MARLOWE.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

CRAGSBY.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

FAIRFAX.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

CHORUS.
Oh! she's no long-er Dol-ly Var-den, For that kiss she begs our par-don

ff

L. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 D. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 L. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 A. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 H. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 D. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 G. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 M. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 C. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost
 F. That kiss was simply great, P'raps 'cause she's had to wait, But Dol-ly now will make up for lost

That kiss was simply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost
 That kiss was simply great, P'raps 'cause she's had to wait But Dol-ly now will make up for lost

The piano accompaniment consists of two staves, treble and bass clef. The melody is primarily in the treble clef, featuring a mix of eighth and sixteenth notes. The bass clef provides a steady accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

time. Dol - ly Var - den Dol - ly

time. Dol - ly Var - den Dol - ly Var - den

time. Dol - ly Var - den Dol - ly

time. Dol - ly Var - den He

time. Dol - ly Var - den He

time. Dol - ly Var - den I

time. Dol - ly Var - den He

time. Dol - ly Var - den He

time. Dol - ly Var - den He

time. Dol - ly Var - den Dol - ly

time. Dol - ly Var - den He

time. Dol - ly Var - den He

time. Dol - ly Var - den He

L. Var- den, Var- den, Var- den. He loves her lit- tle ank- les and her
 D. He loves my lit- tle ank- les and her
 L. Var- den, Var- den, Var- den. He loves her lit- tle ank- les and her
 A. loves her lit - tle ank - - les and her
 H. loves her ank - - les and her
 D. loves her lit - tle ank - - les and her
 G. loves her lit - tle ank - - les and her
 M. loves her lit - tle ank - - les and her
 C. loves her lit - tle ank - - les and her
 F. love her lit - tle ank - - - - les and her
 Var- den, Var- den, Var- den. He loves her lit tle ank les and her
 loves her lit - tle ank - - les and her
 loves her ank - - les and her
 loves her lit - tle ank - - les and her

4524

For the Knot There's No Untying.

Lyric by
Stanislaus Stange.

LETITIA.

Music by
Julian Edwards.

Andante. LETITIA.

Voice. At love's be - gin - ning How sweet the
As fan - cy car - ries Love fond - ly

Piano. *f* *p*

win - ning of a kiss — A ten - der kiss, But when your heart is
tar - ries Sweet his bliss — How sweet his bliss But when your heart is

sigh - ing For the knot there's no un - ty - ing Re - mem - ber this Re - mem - ber
sigh - ing For the knot there's no un - ty - ing Re - mem - ber this Re - mem - ber

this Tho' suc - cess - ful be your woo - ing Love has bliss but al - so
this Love comes not where he is bid - den, Longest stays when sor - est

ru - ing What is won we val - ue light - ly And love's flame doth burn more
chid - den Love he dies when caged and cap - tured On - ly free he was - en -

rit.
bright - ly While you're sigh - ing for the knot there's no un - ty - - -
rap - tured Leak your sigh - ing for the knot there's no un - ty - - -

Tempo di Valse. (Not too fast.)
ing } In your bliss re - mem - ber this Love is fick - le

Oh so fick - le While you're sigh - ing, sigh - ing, sigh - ing For the

knot there's no un - ty - ing Love is dy - ing, dy - ing, dy - ing.

While you're sigh - ing Love is dy - ing Love is dy - ing, dy - ing,

dy - ing, While you're sigh - ing Love is dy - ing. *D.S.* ing. Ah

LET. *Meno mosso.*

HAR. *p* Love is dy - ing dy - ing While you're sigh - ing Love is dy - ing.

GAY. *pp* *Meno mosso.* *ff*

To Be With Thee.

DICK.

Lyric by
Stanislaus Stange.

Music by
Julian Edwards.

Moderato.

Voice.

Piano.

§ DICK.

When love is con-stant, strong and true, Such love I of - fer thee.
In - to each life some rain must fall; Some bit - ter tears be shed;

When trials seem short and dan - gers few; Ah! trust thy heart to me.
Yet clouds will pass and sun - shine call To those whose hearts are wed. The

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Storms and sha-dows come and go Ev'-ry life must sor-row know;
dark - est day shall hold some light, Nor gloom-y seem the long-est night

But, ——— if our souls entwine, Thine with mine, Mine with thine,
Love, ——— if our souls entwine, Thine with mine, Mine with thine,

cresc.

If thy heart my own I call, Noth-ing mat-ters here be -
If thy heart my own I call, Noth-ing mat-ters all is

low for love is all! } To
right, for love is all! }

Allegro moderato.

be with thee, Is — life to me, I — live but when thou'rt

near. Full sad the day From thee a - way, Thou

art of all most dear — Then come to me, Ah, —

come to me! My — own dear love, I — wait for thee, I —

rit.

long for thee, I pine for thee, My own dear love, ah come to

rit.

a tempo. *ff*

me My heart doth call

a tempo. *ff*

Love is all. Love is all, Love is

all! *D.S.*

accel. *D.S.*